

# Christ rising again - Christ is risen again

The first part

William Byrd (c.1540-1623)

Superius  
[Alto]

Sextus  
[Alto]

Medius  
[Tenor/  
Tenor Viol]

Contratenor  
[Tenor/  
Tenor Viol]

Tenor  
[Baritone/  
Tenor Viol]

Bassus  
[Bass/  
Bass Viol]

Christ ris - ing,

Christ ris - ing, Christ ris - ing a -

10

Christ ris - ing a - gain from the dead, now di - eth

- gain from the dead, now di - eth not,

not, now di - eth not, di - eth not, Death.

now di - eth not, now di - eth not,

Death.

Death.

Death.

Death.

20

— from hence-forth, Death from hence-forth hath no power up-on him, —

— from hence-forth, Death from hence-forth hath no power up - on him.

— from hence-forth, Death from hence-forth hath no power up - on him.

— from hence-forth, Death from hence-forth hath no po - wer up - on him.

— from hence-forth, Death from hence-forth hath no power up - on him.

— for in that he died, he

for in that he died, he died but once to put a - way

30

died but once to put a - way sin, to put a - way sin, sin, to put a - way sin, to put a - way sin, to put a - way sin, to

to put a - way sin, but in that he but in that he liv - eth, he put a - way sin. put a - way sin. put a - way sin. to put a - way sin.

40

liv - eth, he liv - eth un - to God, he liv - eth un - to

liv - eth un - to God, he liv - eth un - to God,

8va

8va

God, un - to God,

he liv - eth un - to God, And so like - wise count your - selves, count

And so like - wise count your - selves

And so like - wise count your - selves

And so like - wise count your - selves,

And so like - wise count your - selves

— your-selves dead un - to sin, but liv - ing, but liv - ing

dead, dead un - to sin, but liv - ing un - to God, but liv -

dead, un - to sin, but liv - ing un - to God, but liv -

count your-selves dead un - to sin, but liv - ing, but

dead un - to sin, dead un - to sin, but liv - ing un - to

In Christ Je - - sus our Lord, in Christ

un - to God, In Christ Je -

-ing un - to God,

-ing un - to God,

liv - ing un - to God,

God, un - to God,

Je - sus our Lord,

- sus our Lord, in Christ Je - sus our

In Christ Je - sus our Lord, in

In Christ Je - sus our Lord, our

In Christ Je - sus our Lord, in Christ

In Christ Je - sus our

[  $\circ \rightarrow \circ$  ]

in Christ Je - sus our Lord.

Lord, in Christ Je - sus our Lord.

Christ Je - sus our Lord, Je - sus our Lord.

Lord, Je - sus our Lord.

Je - sus our Lord, Je - sus our Lord.

Lord, in Christ Je - sus our Lord.

The second part

Musical score for the second part of a piece. The score consists of six staves, all in 2/2 time and one flat key signature. The first two staves are for vocal parts, showing rests. The third staff is for a piano accompaniment, featuring a melody with eighth and quarter notes. The fourth and fifth staves are for additional vocal parts, also showing rests. The sixth staff is for a bass line, featuring a melody with quarter and half notes.

Musical score for the second part of a piece, including lyrics. The score consists of six staves, all in 2/2 time and one flat key signature. The first two staves are for vocal parts, with lyrics: "Christ is ri - sen a - gain, the". The third staff is for a piano accompaniment, featuring a melody with eighth and quarter notes. The fourth and fifth staves are for additional vocal parts, with lyrics: "Christ is ri - sen a - gain, the first - fruits of them that". The sixth staff is for a bass line, featuring a melody with quarter and half notes.



first - fruits of them that sleep,

sleep, of them that sleep, Christ is ri - sen a - gain, a -

Christ is

Christ is ri - sen a -

-gain, Christ is ri - sen a - gain, the first - fruits of

Christ is ri - sen a - gain, the

Christ is ri - sen a - gain, the first - fruits of them that sleep, that

ri - sen a - gain, a - gain, the first - fruits of them that sleep, of

-gain, a - gain, Christ is ri - sen a - gain, the first - fruits of

for see - ing,

them that sleep, of them that sleep,

first - fruits of them that sleep, of them\_ that sleep,

sleep, the first - fruits of them that sleep, that sleep,

them that sleep, the first - fruits of them that sleep,

them that sleep, of them that sleep,

80

that by\_ man came death, came death, for see - ing, that

for see - ing that by\_ man came death,

for see - ing that by man

for see - ing, for see -

for see - ing

for see - ing that by

by\_ man came death, came death, by man al - so,

by man al - so, by man al -

came death, that by man came\_ death,

- ing, that by man\_ came\_ death,

that by\_ man came death,

man came death, by\_ man came\_ death,

by man al - so, com - eth the re - sur - re - cti-on of the\_

-so, com - eth the re - sur - re - cti-on of the\_ dead, of the

90

dead, of the dead, For as by A - dam, A - dam,  
 dead, of the dead,  
 For as by A - dam, A - dam,  
 For as by A - dam, A - dam,  
 For as by A - dam, all men  
 For as by A - dam, A - dam,

all men do die, all men do die, do die,  
 so by  
 all men do die, all men do die, do die,  
 all men do die, all men do die, do die,  
 do die, all men do die, do die,  
 all men do die, all men do die, do die,

so by Christ, so by Christ, all men shall be re - stor -

Christ, so by Christ, all men shall be re - stor - ed, *all*

The first system of the musical score consists of six staves. The top two staves are vocal parts with lyrics. The bottom four staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The music is in a hymn style with a steady, flowing melody.

-ed, all men shall be re - stor - ed, shall be re - stor - ed to

*men shall be re - stor - ed, shall be re - stor - ed to life, shall*

The second system of the musical score continues the hymn. It also consists of six staves, with the top two for vocal parts and the bottom four for piano accompaniment. The key signature remains one flat (B-flat), and the time signature is common time (C). The lyrics continue from the first system, with some words in italics for emphasis or phrasing.

100

life, shall be re-stor-ed to life, re-stor-ed to  
 be re-stor-ed to life, re-stor-ed to life, to life,

life, to life, to life, to life. So by Christ, so by  
 to life, to life, to life. So by Christ, so by  
 So by Christ, so by  
 So by Christ, even so by  
 So by Christ, so by  
 So by Christ, so by  
 So by Christ, so by

Christ, by Christ, all men shall be

Christ, by Christ, all men shall be re-stor - ed to life,

Christ, by Christ, all men shall be re-stor - ed to life, re-stor - ed to

Christ, by Christ, by Christ, all men shall

Christ, by Christ, all men shall be re - stor - ed to life,

Christ, by Christ, all men shall be re - stor - ed to

re-stor - ed to life, all men shall be

all men shall be re-stor - ed to life, re - stor - ed to life, all men

life, to life, all men shall be re-stor - ed to life, to life,

be re-stor - ed to life, all men shall be re - stor - ed to life,

all men shall be re - stor - ed to life, re - stor - ed to life, all

life, all men shall be re-stor - ed to life, all men shall be re - stor -

$$[\mathbf{o}_i \rightarrow \mathbf{o}]$$

16



A - - - - - men.

A - - - - - men.

A - - - - - men, A - - - - - men.

A - - - - - men, A - - - - - men.

A - - - - - men, A - - - - - men.

A - - - - - men.

Source: William Byrd, *Songs of sundrie natures...* (London, 1589-1610), nos.46-47 (45-46 in 1610 edition).

Text: Romans 6: 9-11; 1 Corinthians 15: 20-22

VI.32-3: underlay crowded; apparently a  $\text{♩} \text{♩} \text{way} \text{♩}$  in 1589 edition.

All voices, 116: *ts* as at start ( $\text{♩}$  in 1589, C in later editions).

Part of my complete edition of the published vocal works of William Byrd made available through the Choral Public Domain Library (<http://www.cpd.org>). For general editorial notes, please visit my user page at <http://www.cpd.org/wiki/index.php/User:DaveF>. All scores are made freely available according to the CPDL Licence for downloading, printing, performing and recording. No further conditions are or can be attached, although it's always good to hear of any performances. Please do not, without consulting me, make copies of my scores available through other websites – there's no need, first of all, as CPDL is always here, and secondly by doing so you put these editions beyond my control and so will miss out on any updates and revisions.